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has become more stiff in a piece with flying eagle in the form of the Spanish tiles, which originated about the same time (fourteenth century) in Spain. Like a later Spanish piece with trees and arabesques (first half of fifteenth century) it differs essentially in its harsh choice of colors from the Italian stuffs of the same period, which are delicate and bright in coloring as they are graceful in design.

Of these Italian-Arabian stuffs of the fourteenth century two small pieces give a poor idea, especially as they have almost lost their color charm. At the same time one must admire the playful grace with which the conventional form of the animals is carried out; the stag resting in the meadow in one, the chained dog and fluttering eagle in the other; and also the skill with which the symbolic meaning clothes itself in a charming artistic form representing the soul now in the form of a stag languishing for the sunbeams of divine favor, again in that of a dog bound to the earth and threatened by danger in the form of the flying eagle.

W. V.

#### LADY LILITH BY DANTE GABRIEL ROSSETTI

TO understand Rossetti's extraordinary influence upon his time, we must confine our attention to those of his works which were executed while the creative impulse still inspired and guided his hand. In the fifties and sixties of the last century, Rossetti created a number of designs which, like the poems embodying the same themes, possess the power of moving us by the intensity and strangeness of their passion and the force and perfection of their construction. In such designs as the "Paolo and Francesca" and the "Christmas Carol" he seemed to have recovered the direct expressiveness, the concentration and energy of those mediæval draughtsmen whose art he studied, but never imitated. What strikes one in these early works is the passionate sincerity of his art, his intense conviction; but these great

qualities evaporated early and left him almost entirely without the power of fresh invention and without any real hold upon human feeling, and his late works appear like frigid and mannered echoes of his earlier ideas. Almost all his early works were in water color which he used with unsurpassed force and richness of tone; in his later years he painted more in oil and rarely, if ever, attained to a beautiful or expressive quality in that medium. Even his sense for color, so fresh and original in the earlier work, becomes deadened and it was in his later years that he discovered those weak arrangements of degraded greens and yellows which obtained such a strange popularity among a certain section of the British public, and distinguished that now scarcely credible figure the "aesthete." One looking now at the "Lady Lilith" with its full blooded voluptuous charm and the keen freshness and vitality of its color harmonies, can but wonder that Rossetti became associated in the public mind with the type of anæmic futility caricatured by *Punch* in the seventies and eighties. For here Rossetti uses primary colors of pure pale warm green, golden brown, warm rose and sharp scarlet, and harmonizes them upon a ground of warm white and warm blonde flesh color with a certain zest and gaiety that contradict entirely the notion of languid affectation.

This is, however, one of the latest works in which Rossetti still showed the force of his creative genius. It has already more of the deliberate self-consciousness, is already more akin to a literary "conceit," than those earliest designs already mentioned, but the old fire still burns, he still shows himself not only a great colorist but a master of condensed and expressive linear composition.

The image of Lilith, Adam's first wife, according to Talmudic tradition, had a peculiar fascination for Rossetti and he wove around it some of his mystically sensuous conceptions of women. The first version of the theme was in an oil picture of 1864 repainted with disastrous

results in 1872. Then followed two versions in water color in 1867 of which that executed for Mr. Colbart of Liverpool is generally considered the finer. This is the one now acquired for the Metropolitan Museum. On the back of the frame is a label whereon, in Rossetti's own handwriting, is the following: "*Lady Lilith*, Beware of her fair hair for she excels All women in the magic of her locks, And when she twines them round a young man's neck She will not ever let him go again. Goëthe" (Sic).

Rossetti himself gave expression in poetry to this favorite idea. On the frame of the second water color version was inscribed the sonnet which appears as No. 78 of the *House of Life*, under the heading "Body's Beauty" but with certain variations which make it fit the picture more exactly. It may be therefore of sufficient interest to transcribe it here as being itself an admirable illustration of the idea conveyed by the picture.

Of Adam's first wife Lilith, it is told,  
(The witch he loved before the Gift of Eve)  
That, ere the Snake's, her sweet tongue could  
deceive

And her enchanted hair was the first gold.  
And still she sits, young while the earth is old  
And subtly of herself contemplative,  
Draws men to watch the bright net she can  
weave

Till heart and body and life are in its hold.

Rose, Foxglove, poppy are her flowers; for where  
Is he not found, O Lilith, whom shed scent  
And soft-shed fingers and soft sleep shall snare?  
Lo! as that youth's eyes burned at thine, so went  
Thy spell through him, and left his straight neck  
bent

And round his heart one strangling golden hair.  
R. E. F.

#### BRONZE COPY OF A STATUE OF WASHINGTON BY HOUDON

**A**FTER Washington's retirement, steps were taken in Virginia to erect a memorial to him, and by resolutions adopted by the Legislature in June, 1784, the Governor was requested to procure a portrait statue of the finest marble and best workmanship. It was left to Thomas

Jefferson and Benjamin Franklin to choose a sculptor, and they finally induced Jean Antoine Houdon to come to this country to do the work. Houdon went to Mount Vernon in October, 1785, where he stayed for two weeks, and took several casts of Washington's face, and certain measurements of his figure, finally producing a standing figure—six feet two inches high—with a cane in his hand,—which was placed in the rotunda of the capitol at Richmond. This statue has certain mannerisms, but, on the whole, it is perhaps the best representation of the face and figure of Washington.

Houdon afterwards made several busts from the original mask which are well known, and his representation supplies the popular idea of the appearance of Washington.

In 1851\* William Jay Hubbard, a Virginia sculptor, obtained from the State of Virginia the right to take casts from the Houdon figure. He took two, and made some six replicas or copies in bronze of which one is, or was, in a public square in Richmond; one was said to have been sold to the State of North Carolina, one to South Carolina, one to St. Louis, and one, not long since, was in the Corcoran Art Gallery in Washington. Of the replicas, one was offered many years ago to the City of New York, and a Committee was appointed to consider the question of its purchase. A copy of the report made at the time is in the New York Public Library. This latter replica was bought for the sum of ten thousand dollars, and presented to the City of New York, "A Tribute from the Pupils of the Public Schools." It has, at different times, stood in various places, until some years ago it was erected near the Soldiers' and Sailors' Monument on Riverside Park. It is now moved to the Museum as a permanent loan from the City, in order that it may be properly protected from the weather.

J. L. C.

The inscription on the plinth reads:  
*Fait par Houdon Citoyen français,*  
1788. *W. J. Hubbard's Foundry, Richmond, Va., 1858.*